

Nov 1, 76 (REVISED 10/10/78)

Pro - Sem
FILM STUDY - PAST + FUTURE

9:05

Proh

1

one of the
purposes of my being here -

PODIUM!

to let you know

how best to use me

or - more eleg - the kind of resource I am

I've had / advant + disadv
of having spent my life
in several worlds -

involve with teaching for 20 years
involve with film ~~work~~ for 30^{OVER}

Looking back, it appears proper to say
that both ~~of these~~
(in strange ~~ways~~ + unusual ways)

I've been ~~involved~~ enmeshed
(thruout my entire ~~life~~ life)

with F. as Comm/Art ~~work~~

+ in terms of
~~Art~~ / Study / Scholarship

~~1. DURING THE 1940s~~

(2)

(A) Founder / Dir (C16) America's largest f Soc
NON-PROFIT / 16 years 1947-1963

7000+ memb in NY WEEKLY

4 large art theatres - ~~special shows~~ ^{C16}
presented about 200 new f each year

OFTEN with ~~lectur / PD~~

Speakers ~~MANHATTAN~~

HITCHC / DALI / BUNUEL / D. THOMAS / DEREN
KING VIDOR / T. WILLIAMS

~~THOMAS~~
~~THOMAS~~
~~THOMAS~~

INTROD TO AMERIC

work of then unknown - now famous

Director -

Truffaut

Antonioni

Pulanski

Scorsese

Bresson

Brakh

+ entire

USA Av-G

From y point of view (y futur)

what is import here is

1) what y can learn from me
in terms of facts / skills / experiences

2) + of understanding - process by which such
a highly successful project comes into being +
operates

③ 1963 FOUNDED NYFF + LC F DEPT ③
+ was director for 6 years
~~HYPOTH: PEOPLE STILL INTERESTED~~ FEST. 60 M PER FEST
my activities became internat in scope
+ / Festiv director MAJOR TALENTS

Grönlund / Makavej / Bertolucci /
Pasolini / MANY MORE

IN BOTH CIB + LC I EXERCISE MY SKILLS:

1) SELECTING FILMS OF QUALITY + VALUE
viewed 20-30,000 films in life

then exercised scholarship

ie: determinat of quality
recognt of Originality
Ability to pick new talents
How to program effectively

2) Art ADMINISTRATION:

How to organize - successfully! - event

a) with audience of 60 M in 2 wk period

b) in terms of advertising/promot

c) Supervising / hiring staff



3) Art Politics

Very delicate relat / negotiat

with LC Board of Trustees + Presid
Memb of Selex Committee
Owners + Distrib of F

TERRITORY / TVRF ~~VS~~ ← MO MA ^{VS} LC; ~~MAJOR~~ ~~MAJOR~~
Press + F Professionals
Film Makers

~~I don't know how to survive it~~

dearly - daily - with questions of
power politics
conflicting interests
new ~~ages~~ ~~things~~

the greedy + commerce ~~the greedy~~
~~equally greedy for form~~ / ~~Major Studios~~
or BULGARIAN
~~Agents~~

Questions of censorship

Questions of MPAA + Press ~~(1934)~~

Politc Probl with East Europe

~~even if I don't know it~~ Questions of Communication

Aesthetic Competence

Innumerable Examples - no time

(5) (17)

If interest, ask in obvious period about

How / Russians manipulate internat juries

~~How Hollywood~~

How NYFF almost became the Miller Beer Festival

How Baseball + Film are the same thing

How the 68 events led to colored Soap Bubbles

How MY LC EXPER convinced me that
"F as Art" may have no future

What was involved in all this - in short -
were Questions of 1) COMMUNIC
2) AESTHETIC COMPETENCE
3) + / CREAT. MANAG of SYMBOLIC EVENTS

These events helped shape / cinemat. consc-ness
of several generat of CRIT/DIREC/AUDIENCE

and introduced - often against / will of
Commerc Interests / Polit Press Groups /
Audience Preference / + Press - New Cinema

ie new forms narrative forms
new cinematic techniques
→ new ~~techniques~~ codes of cinemat
Communication (8)
(6)

it was not a question of
APPLYING ~~(previous)~~ theoretical models
of communication process

but ~~communication~~ (often) shot-gun wedding
combining and
of signifier / signified
of recalcitrant senders
+ reluctant receivers
with / not-so-innocent art work
precariously perched in / middle

(VIP) ↓

RESULT: VALIDATION

- 1) the search, selection + public exhibit of new
that locat + under circumstance
prev. defined as prestigious
- 2) THIS
signified - codification of
(presumed) originality
+ construct + deconstruct
of norms + values + systems

WHAT was - GORE 2) FILM CULT DEEPENG
Introd + Integrat of F into LC Performing Arts Center
↓ just as all oth arts were repres there
~~Baseball~~

Theater - Opera - dance - music
ie: not just a ^{2wk} Festiv - but a F Center
year-round performances
Open Theatre

~~Wanna~~ Schuman ^{accepted my idea entirely}
+ I worked on it for years (budget, prog)
to be financed ^{FROM} 10 mill \$ New Projects
Development Fund

1968: FINANCE CRISIS - BUILDING: 210 not 180 MIL
result: 1) 10M^{ILL} fund wiped out (used for Opera)

2) Festiv ~~and~~ diverted by L.C. +
+ turned over to group of priv bus men
(its budget cut in 1/2)

3) F Center KILLED
↓
I RESIGN (1968)

- Afterwards - Consultant to Public TV (8)
- Direct of Nat-Endowm-Art Seminar for Public TV Stat Progs Since
 - ~~Dir~~ F Distribution/Exhibit
 - film critic (since C16): TIMES, VU, etc.
 - First book (72) Random
 - teachg (since 56) Harv, NYU, US
 - joined Annenberg School
 - started Ann C.T.:
new edit: C16 + LC - differ basis ^{emphas}

f of merit - some famous, some unknown
that were unavail in Phila
+ exhibit / entire range of Internat Cin
from shorts to feat
from DV-g works to fiction films,
~~the~~ prizewiners, student works,
some Hullyw f + many premieres

~~Let us talk more about~~

~~Having reached so far~~

~~MOORE CONCRET~~
~~about my role~~
~~HERE~~

Let us now talk

9:25

~~Direct involvement with I Schuchman~~

~~AFTER NYU HAD HERE:~~

~~at this school~~

At present, I teach 2 courses -

one, an ~~advanced~~ UG course

'Sims of Moral Cn'

~~which deals with such unlikely sub~~
~~as Surreal, the Nazi Cn,~~
~~Sov F, Pop Art, ^{relativ} of~~
~~moral art, contemp science/philos/~~
~~polit scienc to film.~~

the other a Grad Course

~~I'm also teaching a grad-level course,~~

- quite unique in America -

entitled "Meth of F Analysis"

An Intro to a very complex subject

FILM
Analysis is more imperative than ever
bec our Visual mass media

have created an all-pervasive

all-engulfing

Symbolic environment

that shapes + manipulates + improves
us in / guise of fulfilling our wishdreams

By / time a person is (14) yrs
he'll have seen 18,000 murders
+ 350,000 commercials

at age (18): 17,000 hrs of viewing Experience
will see at least 20 movies
for ev bk he reads

eventually: / viewing experience
will absorb (10) yrs of his life

it becomes unescapable to investigate
the nature of this Symbolic environment

so FAR: Prevailing Approach: Journal / Impress

ie: Content / actg / like-dislike /

+ maybe! at best a few casual remarks re
~~viewing experience~~ CAMERA →

but a mode of visual communication
RATHER THAN AS ^{WITH} ~~with~~ qualities
entirely unique to itself

It is ^{SIMPLY} impermissible to discuss
Content of a f
excellence of script / actg / ideas

and to omit its cinematic form ~~style~~

Just as we would not omit ~~literary~~ ^{LITER} style when discussing literature ^{style}
ie: FORM)

composit aspects of shot + sequence
role of camera (placement + movement)

editing ~~style~~ ~~movement~~

lenses + special effects

nature of closures / ~~practical~~ ^{is field!} ~~transit~~

type of sound-track(s)

relat betw it + visual

^{STUDIO VS LOCAT SHOOTING}
~~lighting, decor, set, on-locat shooting~~

Overall struct of work

Overall rhythm of work

ie: struct / morphology approach →

Filmic style + content permeate one another

"If / story of Little Red Riding Hood is told with the Wolf in C/U + LRRH in L/S - (12)

/ voice is concerned primarily with the erect probe of a Wolf with a compulsion to eat little girls.

If LRRH is in C/U + the W in L/S,

SARRIS
CULTIST
36p

/ emphasis is shifted to / erect, probe of vestigial virginity in a wicked world.

to cut back + forth betw / 2 charac

is to emphasize their conflict

to enclose them within a circular camera movement: is to emphasizing their COMPLICITY

OTHER APPROACHES:

HEAVY COMBIN OF ~~Psych~~

~~Applying both Psy-Anal/Struct~~

NOT UNEXPECTED, YET REVEALING:

(14) (M)

~~Chapman~~

~~Marx~~ ↓

[Freud - Marx - Levy - Strauss]: LOGICAL BECAUSE:

ALL deal with hidden/displaced ~~DEEP~~ ~~STRUCT~~ / struct

that require deciphering / UNCOVERING

Freud - ~~STRUCT~~ ~~Marx~~ deriving from ^{Indiv} ~~Person~~ Unconscious

Marx - " " " Soc / class Posit

Levy Strauss - ~~INTEGRATED~~ ~~STRUCT~~ Structures of ~~collective~~ ^{mythology}

Indeed, today - attempts at combining them

Freud → Jacques Lacan, (MARCUSE)

Marx → Louis Althusser (MARCUSE)

- GOLDMAN

Semiotics → ^{Saussure} Roland Barthes, Metz, Eco, North

STRUCT - so far: still rudimentary
more success in making MODELS/DIAGR/
CLASSIF/CHARTS

trium in actual applic to ~~Indiv~~ F

Yet - its attempt to move from
Philos/Journal to science (15) (11)
and to emphasizing Strax
is commendable

as is their attempt to explain
- with greater precis + rigor
now f encoded/signifies MEANING

and to analyzing CODES of ARTICULATE
(sound + image, shot + seqn, montag + camera
filmic narrativ + strategies)
- all of which constitute the STYLE
of the text [an encoded/defined entity]

However, I find their claims to objectivity
improven

+ made more suspect by their failure
to admit/realize

that whoever analyzes a f

~~is also affected by it~~
DOES NOT DO SO FROM OUTSIDE

BUT ENTERS INTO
INEVITABLE/SUBJEC COMPLICITY
WITH IT

My own view: we're only at / beginning

(16) ~~16~~

a) Scientific research = essential

(It must draw on Interdisciplinary Approaches)

this is why I prefer "Vis Comm" to: "F"

b) ~~also~~ also essential (at this moment in time)

is a very detailed, highly specific
interpretative analysis of work
from all viewpoints

however 'subjectiv' + 'speculativ'

it may be

ie: 1) Deconstruct of Work

2) Detailed Analysis of Content/Form/Content
using all approaches

3) Re-integrat of INSIGHTS + INCREASED KNOWL
into a model that will be
not objective, but more objective
than before

So that we can ultimately arrive at
Methodologies + Systems

from which the Meaning of / Work

Can be inferred more objectively

MY VIEW EXPLAINS STRUX OF 520 →

520 = BUILT AROUND MICRO-ANALYSIS - i.e.:
ANALYST PROJECTOR
Extraordinary instrument!

(17)

instead of 24 FPS: 1-2-4-8-12-16 FPS
i.e.: CITIZEN KANE could be 36 hrs
backward/forward at all these speeds
at 1 FPS)
sound can be killed at will - or started
any frame can be frozen - no burn - forever!
stopping on particular frame poss!

therefore:

only 2 films per Semester (Bertol/Welles) (Befor Rev, Touch)

we start with one meth (visual - basic!)

we add others, successively -

until - at end - by process of recreation

the Art Work has been

both De-constructed + then

Enriched/Illuminated

i.e. Analyzed

by insights derived from all these disciplines

(18)

This micro analysis
results in far more accurate/object/scientific
de-construction of film

The resulting De-coding
provides more precise, hitherto unsuspected
layers of signification

However, my hypothesis remains that

1) / Study + Analysis of a work of Art
is never completed/exhausted

2) + that - as Worth put it - it is useless
to ask for "The Truth"
if what is a "Performance"

I want to end with some IDEAS/PROBL RE (RESEARCH)
PROBL RE (RESEARCH)

① HOW DO YOU DO RESEARCH IF FACED WITH THESE DIFFICULT.

a) The Message (the film): not readily avail
you cannot own it refer back to it
- reread a single scene / shot
at your leisure

b) If available (in classroom situat, as rented)
it's not avail in origin form
but only in copies
(of increasingly inferior quality)

TRUNCATED by Distrib / Age / Censorship
by TV - Newest (Huge!) Enemy
Low-Contrast Prints
Edited-for-Time "
Scanned-for-Landscape "
Cropped "
Dubbed "
all [↑] violate the work!!

- (2) How to analyze a beast with these ELUSIVE CHARACTERS
Its message exists IN TIME [TERMINAL]
its components change constantly
24 diff configurations per second
each containing innumerable bits of
INFO/CONSC + UNCONSC CLUES/
+ NOISE

modifying their posit visavis each oth constantly
themselves ~~always~~ subject to
instantaneous/full or partial TRANSMUTATION
Subject to the laws of graphic composition
yet not entirely under Director's control
flashing by at extreme speed
using such basic perceptive processes
as Persistence of Vision
+ PHI Phenomenon

(3) What ~~is~~ is / exact relat betw sound + image?
a message is transmitted visually
but it's ~~supplem~~ by one (or more!)
realistic / non-realistic / counterpointal ~~tracks~~
+ TRACKS

(4) How do Viewing Condit affect Response?
ETC
How to measure / nature of Differ Response
to / same f?

How to determine which are / most signif SEQ
~~for~~

Are they the same for differ people
and, if not, why not?

How do we analyze plot-less, 'meaning less' f
(cf: Av-G F, Structure / Mimic / Abstract
F?)

Is F Analogous to Dreams?

What is / role of / Unconscious in F Analysis
+ Communication?

~~What is "The" Film?~~ What is "The" Film"? (RQ)
is it celluloid in can? NO (Still pix!)
or does it exist only
as illusory / evanescent / temporary
PHANTASM - in PROJECTION?

Should we analyze Indiv F or groups of F?
Can we go further with / investigating of Subliminal Perception? 21 120

Why is Real Time felt as Boring / Aggression / Hostility?

Why do we accept 2-D Images as 3-D?

Why do we accept / illusion of f as Reality?

Is the same message received by all?

Is the F Maker's message received by all?

Is the F Maker entirely / also aware of his message?

ie: Are his intentions / same as his Message?

Does the F Maker's message affect his mind at all?

~~And~~ If yes, are the effects of a Short- or long-term nature?

Is Art Analysis quantifiable?

Are controlled lab experim procs when confronted by non-Replicable Symbolic Events?

→ Manipulat ←
Quest for Research

(22) ~~111~~

Is manipulat inherent in Filmmic Process?

Is Propag more effective than
Fairly Object. Documentat?

Is Propag ^{DOCUMENTARY} ~~more~~ effective than
Fiction F on same subject

How disting Prop from Polit F? ("Z")?

How + by what Filmmic ^(+ animal) methods
is - ~~manip~~ And manipulat?

Is Ideal conveyed only in some f?

Are 'Entertainment' F ideologized in Charge

^{WHAT IS THE}
~~Rule~~ (Rule of) Unaware in Propag/Manipul

Is F Prod/Dist/Distrib 'ideolog' in action?

Does / animal get what it wants?
(+ determine)

Because of Nature of Med, of Commit of Being, of
its Raw Material being "Reality" —

— is cin more potent ~~than~~ than other arts

In terms of research + study,
- field is wide open for you -
as regards (manifest + latent)

~~23~~
23

Content / form / meaning
+ its transmission + effect

y'd be entering an evolving discipline
at early stages of systematization

there exists a great need for fresh minds
(trained in the social sciences
in Aesth / Comm / Ling / Anthro / Psych / Socio)

to begin to build Research Models
+ engage in systematic studies
of this vital area of our symb environment

Let me end on a personal + ironic note:
(private)

The field I deal with - Film - is ~~strangled~~

strangled by commercial interests
manipulated by powerful + clever
Opinion makers

35

controlled by bland / unconscionable
Sponsors + advertisers

- who - in / guise of entertainment + neutrality

~~Not that~~ project their own (24)
recognizable ideologies.

~~IN MULTIMEDIA~~

All this requires to be studied

before ~~it is too late~~ -

→ it is too late

for art or human communication
to survive.

(10:00)

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